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America's Premier Chorus and Period Orchestra

Christopher Hogwood, Artistic Director

Celebrating the Voice of Peace

Daniel Beckwith
Conductor

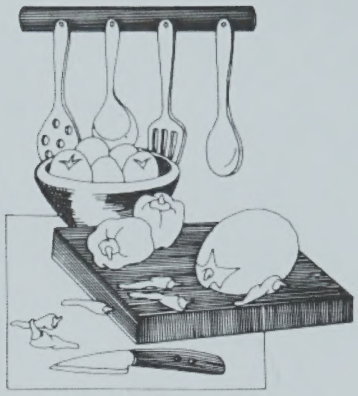
David McCullough
Narrator

Paul Tobias
Cello

Handel & Haydn Society
Orchestra and Chorus

Handel & Haydn Society
Youth Chorus

March 19 & 21, 1999
Symphony Hall, Boston



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Handel & Haydn Society
Celebrating the Voice of Peace
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Symphony Hall, Boston

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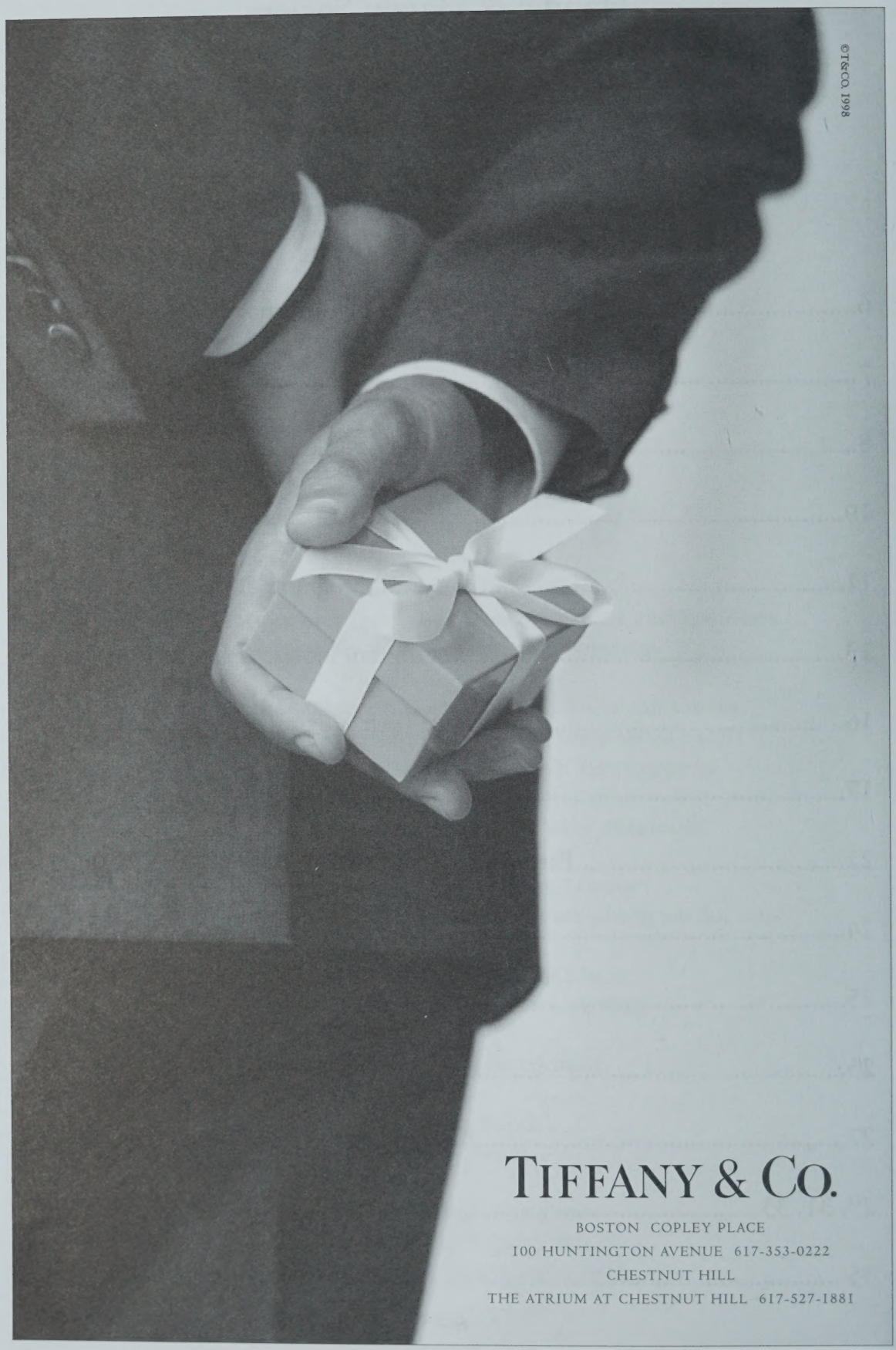
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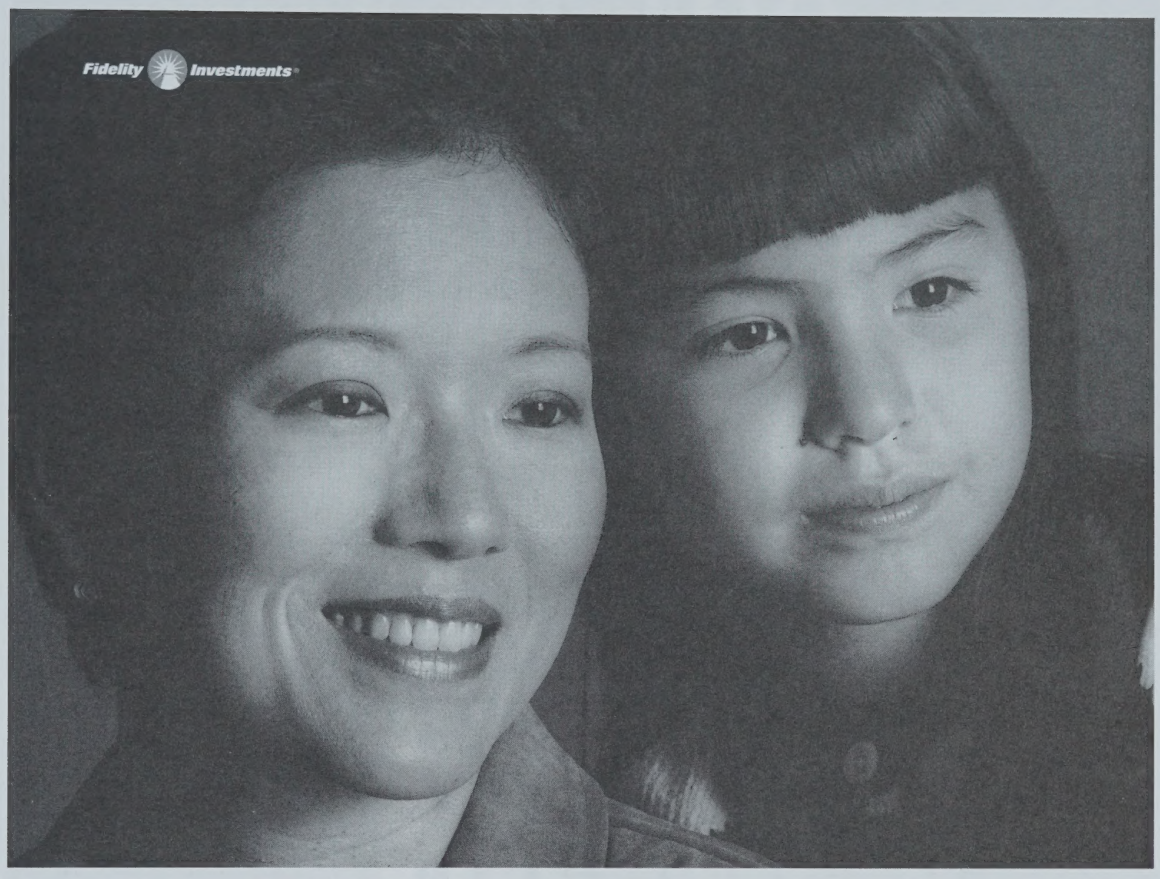

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H&H

Handel & Haydn Society
Christopher Hogwood, Artistic Director
John Finney, Associate Conductor

One Hundred Eighty-Fourth Season, 1998-1999

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The Handel & Haydn Society is supported in part by generous grants from the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts. This support enables H&H to present not only several concert series, but also an educational outreach program in over forty public schools throughout Massachusetts, and free public concerts that bring H&H's music to wider audiences.

H&H

Handel & Haydn Society
Christopher Hogwood, Artistic Director
John Finney, Associate Conductor
1998-1999 Season

Friday, March 19, 1999 at 8:00 p.m.
Sunday, March 21 at 3:00 p.m.
Symphony Hall

Handel & Haydn Society Chorus and Orchestra
Handel & Haydn Society Youth Chorus, Doralene Davis, Director

Daniel Beckwith, Conductor
David McCullough, Narrator
Paul Tobias, Cello

Concerto Grosso, op. 6, no. 6 — George Frideric Handel [1685-1759]

Singet dem Herrn ein neues Lied, BWV 225 — Johann Sebastian Bach [1685-1750]

—Intermission—

JFK: The Voice of Peace — Dan Welcher [b.1948]

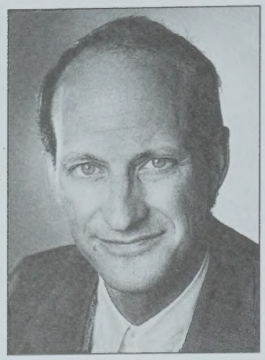
I.
Introduction/Symbolum
Last Days
Scherzo ("Nightmare")
A Rendezvous With Death

II.
Riders
I Dream a World

III.
Hallucination and Requiem
Kono Mountain
Benediction

H&H dedicates this program to the forty-two Peace Corps volunteers who begin their service in Senegal on March 20, 1999

Daniel Beckwith, Conductor



Daniel Beckwith is regarded as one of America's foremost conductors of 17th, 18th, and early 19th century opera. Engagements this season include *Le Nozze di Figaro* with Edmonton Opera, a new production of Robert Ward's *The Crucible* at the Washington Opera, as well as his debut at Opera Australia with *La Clemenza di Tito.* During the 1997-98 season, Mr. Beckwith led performances of *Don Giovanni* in a return engagement with the Metropolitan Opera. He has also conducted Handel's *Serse* with Seattle Opera, *Rinaldo* with the Grand Théâtre de Genève and *Theodora* at the Glyndebourne Festival. Other diverse repertoire includes *Falstaff, Turandot, The Rape of Lucretia, Judas Maccabeus, Joshua, Elijah* and Mozart's *Grand Mass.* Future seasons will feature *Die Zauberflöte* (Seattle), Gluck's *Orfeo* (Salt Lake City), Rameau's *Platée* (New York City Opera) and *Don Giovanni* (San Francisco). This summer, Mr. Beckwith begins his appointment as Artistic Director of the Lake George Opera Festival.

David McCullough, Narrator

David McCullough has been called a "master of the art" of narrative history. Twice winner of both the National Book Award and the Francis Parkman Prize, Mr. McCullough received the Pulitzer Prize for his monumental biography, *Truman.* For his work he has been honored by the National Book Foundation Distinguished Contribution to American Letters Award, the Charles Frankel Prize, the St. Louis Literary Award, and the New York Public Library's Literary Lion Award. Throughout his career he has been an editor, essayist, teacher, and lecturer; he is a familiar presence on public television, as host of "The American Experience," and narrator of numerous documentaries, including "The Civil War." As a public speaker, Mr. McCullough has been featured in the White House presidential lecture series, and is one of the few private citizens to be asked to speak before a joint session of Congress. He is also a Trustee of the Boston Public Library.

Paul Tobias, Cellist

Paul Tobias is one of America's foremost soloists, a "fired-up, brilliant cellist in the romantic tradition of Casals," according to the San Francisco Chronicle. He has performed with such distinguished conductors as Pierre Boulez, Zubin Mehta, and Michael Tilson Thomas, and has been a frequent soloist in major concert halls across the country, including Carnegie Hall, Avery Fisher Hall, and the Kennedy Center. Mr. Tobias has premiered many new compositions, including the Penderecki Cello Concerto in its North American debut with the composer conducting. He is particularly noted for performances of Samuel Barber's Cello Concerto and Tchaikovsky's original version of *Variations on a Rococo Theme,* which he edited for its first publication. He frequently authors essays on these works for such publications as *The Strad* and *The Juilliard Journal.* A former lecturer at Harvard University and New England Conservatory, Mr. Tobias currently serves on the faculties of the Manhattan School of Music and Mannes College of Music.

Ann McCutchan, Librettist

Ann McCutchan is the author of two books: *Marcel Moyse: Voice of the Flute*, a biography of the renowned French flutist, and *The Muse that Sings: Composers Speak about the Creative Process.* She has received awards, grants, and fellowships for her work from the Rockefeller Foundation, the Hambidge Center for Creative Arts & Sciences, the Ludwig Vogelstein Foundation, and the Educational Press Association of America. *JFK: The Voice of Peace* represents Ms. McCutchan's third collaboration with Dan Welcher. In 1986, she wrote the poetic text for *Listen Up!*, Welcher's third woodwind quintet, and in 1990 she composed the lyric narrative for *Haleakala: How Maui Snared the Sun*, which premiered and was later recorded with Richard Chamberlain and the Honolulu Symphony, under the direction of Donald Johanos. A former journalist, Ms. McCutchan teaches writing in the college of Fine Arts at the University of Texas.

Dan Welcher's bio, Page 13

H&H Youth Chorus

Doralene Davis, **Director**

Sarah Baline
Brian Casserly
Jessica Chiu
Michelle Cho
John Clinton
Tiye Cort
Laurie Crispin
Dana Dancy-Chandler
Benjamin Deissler
Danielle Dennis
Megan Driscoll
Camille Fisher
Gladys Garcia
David Grant
Cheriene Greene
Marisa Gudrais
Willie Hampton, Jr.
Lorenzo Hooker
Emily Johnson
Archana Kanteti
Joelle Kross
Debora Louis
Nathanael Louis
Sumiko MacDonald
David Mahnken
Jonathan Marenco
Alana Margolis
Emily Martinez
JLanae Mitchell
Andrea Mitchell
Maria Montefusco
Aileen Ng
Gilbert Placide
Natacha Printemps
Joana Printemps
Richard Prosper
Sheena Prosper
Emmanuella Renelique
Emmanuelle Renelique
Anne-Michele Renelique
Cara Ruggerio
Vanessa Sams
Carolyn Scanlon
Anika Gati
Elizabeth Skillin
Samentha St. Pierre
Daniel Sutherland
David Thomas
Lillian Torrey
Sheleah Trotman
Isaiah Turner
Katrina Veidins
Melody Wan
Hannah Weinstein
Justine Yandle
Steven Yawnick

Youth Soloists

Emily Johnson
Willie Hampton, Jr.

H&H Orchestra

Violin I
Daniel Stepner, *concertmaster*
Joan & Remsen Kinne Chair
Julie Leven
Jane Starkman
Judith Eissenberg
Kinloch Earle
Cynthia Roberts
Anne Black
Sue Rabut Cartwright
Krista Buckland Reisner
Anne-Marie Chubet

Violin II
Linda Quan*
Barbara Englesberg
Judith Gerratt
James Johnston
James Orent
Beth Welty
Jessica Stensrud
Mark Paxson

Viola
David Miller*
Scott Woolweaver
Mary Ruth Ray
Mark Smith
Laura Jeppesen

Cello
Myron Lutzke*
Reinmar Seidler
Sarah Freiberg
Emmanuel Feldman
Joel Cohen

Bass
Michael Willens*
Amelia Peabody Chair
Anne Trout
George Calvert
Robert Caplin

Flute
Christopher Krueger*
Wendy Rolfe

Oboe
Stephen Hammer*
Chair funded in part by
Dr. Michael Fisher Sandler
Marc Schachman

Clarinet
Ian Greitzer*
Richard Shaughnessy

Bassoon
Andrew Schwartz*
Ronald Haroutunian

Horn
John Boden*
Lowell Greer

Trumpet
Bruce Hall*
Jesse Levine

Timpani
John Grimes

Percussion
Nancy Smith

Harp
Kathleen Moreno

Piano/Organ
John Finney

**principal*

H&H Chorus

John Finney, **Chorusmaster**
The Cabot Family Chorusmaster Chair

Soprano
Gail Abbey
Roberta Anderson
Mara Bonde
Sarah Cullins
Janice Giampa
Mara Hazzard
Silvia Irving
Sharon Kelley
Shannon Larkin
Jillian Malin
Carol Millard
Candace Zaiden

Alto
Marylène Altieri
Marya Danihel
Katharine Emory
Deborah Cundy Owen
Susan Byers Paxson
Deborah Leath Rentz
Kamala Soparkar
Letitia Stevens
Laurie Szablewski
Susan Thomas

Tenor
James DeSelms
Gerald Gray
Stuart Grey
Murray Kidd
Christopher Marrion
Randy McGee
Terrence McKinney
Brad Peloquin
Mark Sprinkle

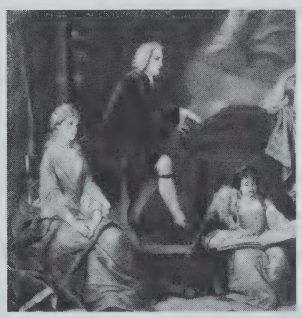
Bass
Jonathan Barnhart
Peter Gibson
Herman Hildebrand
Brett Johnson
Thomas Jones
Mark McSweeney
Clifford Rust
Damian Savarino
Emery Stephens

The H&H Chorus is funded in part by a generous gift from the Wintersauce Foundation

Handel & Bach

Mark P. Risinger

Perhaps the best known of all Handel's instrumental compositions, after the *Water Music* suites, are the Concerti Grossi of Opus 6. Handel composed these works in October, 1739 during a month-long burst of activity, just after completing the "Ode for St. Cecilia's Day." Fortunately for music historians, Handel noted the date of completion for each concerto in his composing score; for this reason, we know that he completed Opus 6 at the rate of one concerto every two or three days and that he completed number 6 on 15 October. John Walsh, Handel's publisher, printed the subscription notice, "With His Majesty's Royal Licence and Protection," on 29 October, one day before Handel actually completed the last concerto. The finished edition was ready for delivery to subscribers (including six members of the Royal Family) by April of the following year.



J.S. Bach, performing

Conventional descriptions of the concerto grosso as a genre generally point to its contrast between a soloist or group of soloists (the "concertino") and the remainder of the orchestra (the "ripieno"). In most cases, the concerto texture affords a soloist or soloists the opportunity to make a rather grand, virtuosic display. Handel's Concerto number 6, however, departs from this conventional aspect of the form. While some of the solo figurations are busier than others, at no point in this concerto does one detect that the underlying purpose is to display a soloist's virtuosity; instead, Handel utilizes the inherent contrasts of concerto texture for coloristic purposes. What is striking about the music is not its virtuosity but its echoes of other formal types incorporated into the concerto format.

The relationship of the first two movements to one another resembles the French overture, Handel's normal choice for an opening in both opera and oratorio, in which a rather grand and broad introductory section is followed by a fugue. In this case, the fugue subject is rather odd and angular, with a downward leap of a fifth after the first three notes. The third, central movement of the concerto is in the submediant key of E-flat major, the only movement of the five to depart from the tonic key of G minor. Once again, the soloists (consisting of two violins and cello) provide an enchanting contrast of sonority but are afforded no opportunity to make a technical display. The formal structure of this movement resembles that of the *da capo* aria in every respect, with a contrasting B-section between two similar (but not identical) A-sections. The angular, arpeggiated theme of the fourth movement provides a complement to the aforementioned fugue subject in the second, while the closing movement, marked simply "Allegro," resembles other movements Handel would later compose for oratorio overtures, usually entitled "Menuet." The resulting structure of the work as a whole is thus exquisitely balanced, with quieter outer movements surrounding more spirited inner movements, and all of it hinging upon a central movement that is itself divided into three distinct sections. Handel once again demonstrates a mastery of form and orchestral color within the music that appears effortless in its invention.

One of the fundamental distinctions thought to separate composers of the eighteenth century from those of the nineteenth is that the former ordinarily composed against a deadline, working to fulfill a particular task or function, rather than expressing personal emotions in an overflow of spontaneous inspiration. This generality helps explain, in part, why one cannot help but marvel at the sacred music of a composer like J.S. Bach, whose motets—like his cantatas—were composed for specific occasions and yet comprise a seemingly infinite variety of color, invention, and expression. This music originated in practical necessity, yet it manages to capture and express the full range of human experience and feeling, from sorrow and fear to joy and exaltation.

Bach probably composed the majority of his motets for funeral services, though only one, *Der*

Geist hilft, can be assigned to a specific occasion (the 1729 funeral of the rector of the Thomasschule). *Singet dem Herrn ein neues Lied* is a motet scored for two choirs of four parts each, and though there are no indications for instrumental accompaniment in the score, one often hears it performed with basso continuo accompaniment (as in the performances this weekend). Dating from the early part of 1727, the piece takes as its opening text the first three verses of Psalm 149. The opening declarations take the form of a quasi-fugal set of entrances in one choir, over homophonic interjections in the other; after an initial exposition of this melodic material, the two choirs exchange motifs and repeat the opening pattern in the dominant key (F major). This type of melodic and motivic exchange between choirs establishes a pattern upon which Bach bases most of their further interaction.

The energy and vitality of the opening is balanced against a much quieter—and conceivably funereal—second section that resembles a chorale prelude in its treatment of a chorale verse by Johann Gramann, "Nun lob mein Seel, den Herren" (Now praise the Lord, my Soul). Choir II sings the phrases of the chorale verse, alternating with freely-composed phrases of the aria text, "Gott nimm dich ferner unser an" (God, continue to take care of us). Once the chorale verse has been sung in full, Choir I concludes with a final passage of free composition that brings the section to a solemn close.

The third section, however, revives the spirit and energy of the opening, leading Christoph Wolff, renowned Bach scholar and Dean of the Graduate School of Arts and Sciences at Harvard University, to compare the layout of the motet as a whole to an instrumental concerto in three movements (fast-slow-fast). Psalm 150 provides the text for this third section, beginning with verse 2, and concluding with verse 6. The setting of verse 6 ("Alles, was odem hat") is a concluding fugue that brings the two choirs together into one for the remainder of the work; one of the finest examples of choral fugue in all of Bach's music, it recaptures the exuberance of the opening section but intensifies its energy by condensing it into only four parts.

According to the anecdotes of Friedrich Rochlitz (18th century German critic, editor, and composer), Mozart heard a performance of *Singet dem Herrn* by the choir of St. Thomas when he visited Leipzig in 1789, and he was reportedly thrilled beyond description. Audiences privileged to hear this work in subsequent times have affirmed Mozart's reaction and have ensured its lasting place in our musical life.

—Mark P. Risinger is the Allston Burr Senior Tutor in Kirkland House and a Lecturer on Music at Harvard University.

Handel & Haydn Society

The Handel & Haydn Society is America's premier chorus and period orchestra. Under the artistic direction of internationally renowned conductor Christopher Hogwood since 1986, H&H is a leader in historically informed performance. Each H&H concert is distinguished by the use of instruments, techniques, and performance styles typical of the period in which the music was composed. Founded in Boston in 1815, H&H is the oldest continuously performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of numerous important works, including Handel's *Messiah* (1818), which H&H has performed every year since 1854, *Samson* (1845), *Solomon* (1855), and *Israel in Egypt* (1859), and Bach's Mass in B Minor (1887) and *St. Matthew Passion* (1889). H&H reaches a wide audience through recordings on the London Records/L'Oiseau-Lyre label, national broadcasts, and performances across North America. Continuing H&H's tradition of artistic innovation, the 1995–1996 season featured a fully staged opera production of Gluck's *Orfeo ed Euridice* with Mark Morris and the Mark Morris Dance Group. The production travelled across the country and to the prestigious Edinburgh Festival in Scotland. The 1997-1998 season offered a semi-staged production of Handel's *Julius Caesar* with Sylvia McNair in the role of Cleopatra. In addition to performances at Boston's Symphony Hall, H&H also features critically acclaimed concerts at New England Conservatory's Jordan Hall. H&H's innovative educational outreach program brings the joy of classical music to more than 7,000 students each year in 47 public schools throughout Massachusetts.

JFK: The Voice of Peace

Steven Ledbetter on *Dan Welcher's "JFK: The Voice of Peace"*

Dan Welcher was born in Rochester, New York, in 1948. In 1972 he began his professional career as a musician as principal bassoonist of the Louisville Orchestra while teaching at the same time on the faculty of the University of Louisville. In 1978 he moved to the University of Texas at Austin, where he created the New Music Ensemble and where he now holds the Lee Hage Jamail Regents Professorship in Composition. From 1978 to 1990 he was assistant conductor of the Austin Symphony Orchestra. In 1990 he became composer-in-residence of the Honolulu Symphony as part of the Meet the Composer Residencies program. From 1976 to 1990 he was a member of the Artist Faculty of the Aspen Music Festival and still serves on its Corporate Board of Directors.

Dan Welcher's music to date covers a wide range of genres and styles, from small vocal works to large pieces for full orchestra. Last spring he had another world premiere in Boston when he composed a bubbly orchestral work, *Spumante*, for the opening of the Boston Pops season. *JFK: The Voice of Peace* is considerably larger and more complex, combining the forces of a full orchestra, solo cello, mixed chorus, and narrator.

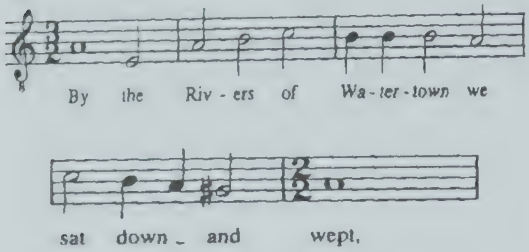
The new work was commissioned by New Heritage Music, which promotes the creation of new compositions that are in some way inspired by American historical personages and events; composers are selected for such commissions both from evidence already shown of their creative talents and through their feeling a particular connection to the event or individual commemorated. The aim is to focus the composer's imagination so as to evoke an original response, of whatever type, to a signal element of our shared heritage. In addition, commissioned works are designed for a performing organization that has some connection with the subject matter of the new work. In the case of *JFK: The Voice of Peace*, it was natural to celebrate the late President's dream with a choral organization from his home state.

In recent years, the Handel & Haydn Society has developed an elaborate educational outreach program that includes a Youth Chorus, founded in 1994, for singers between the ages of eight and thirteen. When Dan Welcher completed his score, he was asked to select a passage that might be suitable for performance by these young musicians, to be included in their Jordan Hall concert later this season. He identified "I Dream a World," a relatively simple setting of Langston Hughes' poem that ends Part II of *JFK: The Voice of Peace*. The chance to learn a brand new piece by a composer they could meet and work with seemed like such a golden opportunity that the young chorus was invited to take part in that section of the actual oratorio alongside the adult choir for these performances, although the score does not call for children's chorus.

Among the elements of this richly complex score, Dan Welcher makes use of a very old musical practice—one going all the way back to the Renaissance—of drawing musical pitches out of the words for which they stand. In the present instance, he selected *Peace, Kennedy,* and *JFK* as musical symbols. The letters in those words that correspond to musical pitches (A, C, D, E, and F) naturally employ those pitches; for the remaining letters, the composer has chosen notes that, combined with the "pitched" letters, give him coherent and useful musical shapes:

In addition he has made homage to one of Boston's earliest masters, the tanner-composer William Billings, some of whose music responded to events and inspired stout hearts during the American Revolution. In *JFK: The Voice of Peace*, Welcher quotes from Billings's *Lamentation over Boston*, whose text is itself a parody of the Biblical lament

of the captive Hebrews ("By the waters of Babylon we sat down and wept").

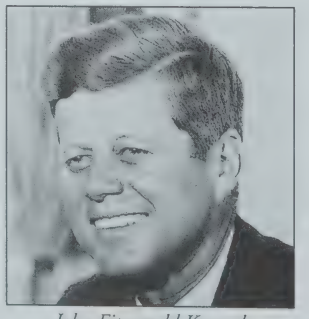


Thus, while commemorating a modern leader's vision, Welcher evokes Boston's historical heritage and significant role in the earliest stages of the American Revolution.

—Steven Ledbetter was Musicologist and Program Annotator of the Boston Symphony Orchestra from 1979 to 1998.

Dan Welcher on the shaping of *JFK: The Voice of Peace*

No character in twentieth century American history leaves a larger or more lasting presence than John Fitzgerald Kennedy. In the brief three years of his Presidency (1961-1963), he became the voice and the face of America at a time of great change and great promise. Even now, he is still remembered fondly around the globe as if he were still alive. Kennedy, whom many saw as a Boy King (the youngest man ever elected to the American Presidency), quickly and surely made himself known as a statesman, a protector of freedom, and a visionary. Americans are still experiencing some of the dreams and ideals which the Kennedy era began: the amazing achievements of the space program; the enduring progress of the civil rights movement; a new appreciation and cultivation of the arts; and above all, the promotion and protection of peace in the world.

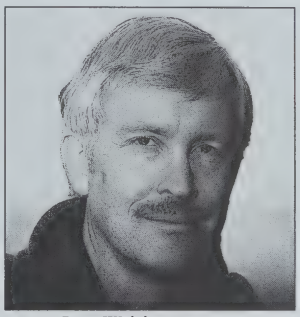

John Fitzgerald Kennedy

How can a composer capture this man and these times in a work of contemporary music? When the idea of an oratorio containing both a narrator and a solo cello (in addition to the orchestra and chorus) was first brought to my attention by New Heritage Music in November of 1997, the task seemed overwhelming. In addition to the problem of balancing four disparate entities carefully throughout forty-five minutes of music, and keeping both narrator and cello busy enough to warrant their constant presence on the stage, there was the even larger consideration of What Words To Use. The first idea put forth was that all the texts should come from Kennedy's speeches and writings. It quickly became clear, though, that the chorus would need poetry as a foil for the ideas put forth in the lines of oratory by the narrator. So I turned to Ann McCutchan, a highly sensitive writer and musician who had crafted two previous works-with-narration with me, and asked her to find poems that would illuminate some of the ideas I had already identified on which to build my piece. The poems should be by poets familiar to Kennedy—poets of his time, or poets that he admired. And they should go hand-in-glove with the speeches chosen for the narrator—poems that could comment in an abstract way, poems that a chorus could sing as a kind of collective conscience. The idea became one of interspersing speech with poetry, narrator with chorus, and prosaic thought with reflective interpretation.

I wanted a three-part form to fill the 45 minutes of the planned commission. Very loosely, those three parts would follow an emotional curve of Premonitions, Dreams, and Legacy. Ms. McCutchan's libretto begins with Kennedy's Inaugural Speech (on that blustery January day that also involved the appearance of the aged Robert Frost) and ends with the very last speech he was to give in Dallas in 1963, the day of his assassination. In between, it also contains excerpts from other speeches, press statements, letters from two Peace Corps volunteers, and a great deal of poetry: poetry by another Bostonian (Mary Oliver), the aforementioned Robert Frost, the great African-American poet Langston Hughes, the World War I American poet Alan Seeger, a ten-year-old African child who was taught English by a Peace Corps volunteer, an Irish poet named Daniel Lawrence Kelleher, and William Shakespeare.

Tying all of this together as a kind of wordless "voice of JFK" is a solo cello. The cello part,

conceived and written for the fine American cellist Paul Tobias, represents a spirit and a presence that informs the rest of the work. In fact, the opening cello soliloquy is entirely based on four melodic motives: the words "Peace", "Kennedy" and the initials "J.F.K." are all represented by the musical notes implicit in the letters (in the German musical alphabet employed for this purpose since before the time of Bach). The fourth motive, a longer one, is a direct quote from another Bostonian, the colonial hymnodist William Billings (often said to be America's first professional composer). This tune, called "The Lamentation Over Boston," has a particularly Kennedyesque sense of premonition. It was written, in fact, during the siege of Boston by the British (just prior to the signing of the Declaration of Independence), where Billings and his friend and engraver Paul Revere were lodged in the village of Watertown.



Dan Welcher, composer

In **Part I**, The cello introduces us to JFK and his times, and the narrator enters quietly with Kennedy's inaugural words, eventually drawing the orchestra and, at length, the chorus into the action. The first choral episode, Mary Oliver's poem "Last Days," is a commentary-through-nature on Kennedy's sense of Time and Place (*see Text, Page 17*).

The cello rejoins the ensemble, this time as chief protagonist, at the height of Oliver's poem (after the line "Now! booms the muscle of the wind") with a Nightmare Scherzo that is a complete piece in itself, an emotional expression of collective fear and foreboding that was America in the first days of the Cold War.

The narrator returns with lines of Shakespeare that were always in Kennedy's thoughts (he had a prodigious memory for poetry): the famous St. Crispin's speech that Henry V gives to his troops before the monumental battle of Agincourt. This speech alternates with the lines of another favorite poem of Kennedy's, "I Have A Rendezvous With Death" by the World War I poet Alan Seeger, and brings Part I to an unsettled close.

Part II is the antithesis of these forebodings, and represents Kennedy the Idealist. Beginning with one of Robert Frost's lesser known poems called "Riders," it sets a galloping tone and an almost giddy spinning out of ideas: Kennedy's words about the Space Program, the Civil Rights movement, and the Peace Corps are set between the verses of Frost's powerful, roughhewn poem. The final line, "we have ideas yet that we haven't tried," could be said to be Kennedy's own vision of the goals of his Presidency.

The orchestra climbs as high as JFK's vision, and then transforms itself into a kind of halo of sound. The narrator leads us into the realm of Peace, and the chorus intones a setting of Langston Hughes' "I Dream A World"—a forerunner of Martin Luther King's "I Have A Dream" speech. Part II ends softly, as Part I did—but with a sense of contentment and serenity.

Part III sets us down in the midst of chaos—the orchestra is wild, undisciplined, and strangely hallucinatory. Readers from within the chorus present two texts: a letter from a Peace Corps volunteer in Nepal reacting to the Voice of America broadcast announcing the death of the President, and another letter from a Peace Corps volunteer in El Salvador describing an impromptu mass given at a village church in his memory. The chorus joins as a kind of organ in the latter reading, taking us from the shock of hearing the news to the grief of accepting that news.

A choral setting of "Kono Mountain" makes the unimaginable become personal: a young boy's longing for his missing father, described in quasi-African village singing (*see Text, Page 20*). The narrator returns, delivering lines from Kennedy's "Family of Man" speech, followed by a "Benediction" taken from his final, undelivered speech for Dallas. The prophecy is laid out, and as the narrator finishes his final text, the chorus blooms into an anthem-like setting of a poem that was delivered by the Irish ambassador at John F. Kennedy Jr.'s christening; a poem that moved his father to tears and that he quickly committed to memory—"For C.K.," by Daniel Lawrence Kelleher (*see Text, Page 20*).

I am grateful to New Heritage Music for commissioning and, indeed, imagining this work, and especially to the memory of Harry Offenhartz, whose vision guided the creation of every page of the music.

Bach: Singet dem Herrn ein neues Lied, BWV 225

Psalms 149, 1-3; 150, 2-6

I.
Singet dem Herrn ein neues Lied,
die Gemeine der Heiligen sollen ihn loben.
Israel freue sich des, der ihn gemacht hat.
Die Kinder Zion sei'n fröhlich über ihrem Könige;
sie sollen loben seinen Namen im Reigen;
mit Pauken und Harfen
sollen sie ihm spielen.

II. *Chorale (Choir II)*
Wie sich ein Vat'r erbarmet
üb'r seine junge Kinderlien,
so tut der Herr uns allen,
so wir ihn kindlich fürchten rein.
Er kennt das arm Gemächte,
Gott weiß, wir sind nur Staub,
gleich wie das Gras vom Rechen,
ein Blum und fallend Laub!
Der Wind nur drüber wehet,
so ist es nicht mehr da.
Also der Mensch vergehet,
sein End ist ihm nah.

Aria (Choir I)
Gott, nimm dich ferner unser an,
denn ohne dich ist nichts getan
mit allen unsern Sachen;
Drum sei du unser Schirm und Licht,
und trügt uns unsre Hoffnung nicht,
so wirst du's ferner machen.
Wohl dem, der sich nur steif und fest
auf dich und deine Huld verläßt.

III.
Lobet den Herrn in seinen Taten,
lobet ihn in seiner großen Herrlichkeit!

Alles, was Odem hat, lobe den Herrn.
Hallelujah!

I.
Sing unto the Lord a new song,
and His praise in the congregation of saints.
Let Israel rejoice in Him that made Him.
Let the children of Zion be joyful in their King,
let them praise His name in the dance;
let them sing praises unto Him
with the timbrel and harp.

II. *Chorale (Choir II)*
As a father is merciful
to his little children,
so is the Lord merciful to us all,
as long as we are obedient and pure.
He knows our frailty,
God knows we are but dust,
as the grass and flower foliage,
falling under the rake!
Let but the wind breathe over it
and it is gone.
Thus man passes away,
his end is at hand.

Aria (Choir I)
Oh Lord, continue to care for us,
for without Thee
all our striving comes to nothing;
Be them our shield and light,
and if our hope does not deceive us,
Thou shalt continue to be so.
Happy is he who, without wavering
puts his trust in Thee and Thy bounty.

III.
Praise the Lord for His mighty acts!
Praise Him according to His great Glory!

Let everything that hath breath praise the Lord.
Hallelujah!

JFK: The Voice of Peace
An Oratorio for Chorus and Orchestra
with narrator and solo cello
Dan Welcher, composer
Ann McCutchan, librettist

I.

INTRODUCTION/Symbolum

Narrator

We observe today not a victory of party but a celebration of freedom—symbolizing an end as well as a beginning—signifying renewal as well as change. For I have sworn before you and Almighty God the same solemn oath our forebears prescribed nearly a century and three quarters ago.

The world is very different now. For man holds in his mortal hands the power to abolish all forms of human poverty and all forms of human life. And yet the same revolutionary beliefs for which our forebears fought are still at issue around the globe—the belief that the rights of man come not from the generosity of the state but from the hand of God.

We dare not forget today that we are the heirs of that first revolution. Let the word go forth from this time and place, to friend and foe alike, that the torch has been passed to a new generation of Americans—born in this century, tempered by war, disciplined by a hard and bitter peace, proud of our ancient heritage—and unwilling to witness or permit the slow undoing of those human rights to which this nation has always been committed, and to which we are committed today at home and around the world . . . .

In your hands, fellow citizens, more than mine, will rest the final success or failure of our course. Since this country was founded, each generation of Americans has been summoned to give testimony to its national loyalty. The graves of young Americans who answered the call to service surround the globe.

Now the trumpet summons us again—not as a call to bear arms, though arms we need—not as a call to battle, though embattled we are—but a call to bear the burden of a long twilight struggle, year in and year out, a struggle against the common enemies of man: tyranny, poverty, disease and war itself.

I do not shrink from this responsibility—I welcome it. I do not believe that any of us would exchange places with any other people or any other generation. The energy, the faith, the devotion which we bring to this endeavor will light our country and all who serve it—and the glow from that fire can truly light the world.

From The Inaugural Address

LAST DAYS

Things are
  changing; things are starting to
    spin, snap, fly off into
      the blue sleeve of the long
        afternoon. *Oh* and *ooh*
come whistling out of the perished mouth
  of the grass, as things
turn soft, boil back
  into substance and hue. As everything,
    forgetting its own enchantment, whispers:
      I too love oblivion why not it is full
        of second chances. *Now,*
hiss the bright curls of the leaves. *Now!*
  booms the muscle of the wind.

"Last Days" by Mary Oliver. From Twelve Moons (Little, Brown). Copyright © 1979 by Mary Oliver. Used by permission of the Molly Malone Cook Literary Agency.

SCHERZO ("Nightmare")

Solo Cello and Orchestra

Please turn page quietly.

A RENDEZVOUS WITH DEATH
(interspersed with excerpts from Shakespeare)

Narrator
If we are mark'd to die, we are enow
To do our country loss; and if to live,
The fewer men, the greater share of honor.
God's will! I pray thee, wish not one man more.
By Jove, I am not covetous for gold.
Nor care I who doth feed upon my cost;
It yearns me not if men my garments wear;
Such outward things dwell not in my desires:
But if it be a sin to covet honour,
I am the most offending soul alive.*

Chorus
I have a rendezvous with Death
At some disputed barricade,
When Spring comes back with rustling shade
And apple-blossoms fill the air—
I have a rendezvous with Death
When Spring brings back blue days and fair.**

Narrator
. . . He which hath no stomach to this fight,
Let him depart; his passport shall be made
And crowns for convoy put into his purse:
We would not die in that man's company
That fears his fellowship to die with us.*

Chorus
It may be he shall take my hand
And lead me into his dark land
And close my eyes and quench my breath—
It may be I shall pass him still.
I have a rendezvous with Death
On some scarred slope of battered hill,
When Spring comes round again this year
And the first meadow-flowers appear.**

Narrator
From this day to the ending of the world,
. . . we in it shall be remembered;
We few, we happy few, we band of brothers;
For he today that sheds his blood with me
Shall be my brother . . . *

Chorus
God knows 'twere better to be deep
Pillowed in silk and scented down,
Where Love throbs out in blissful sleep,
Pulse nigh to pulse, and breath to breath,
Where hushed awakenings are dear . . .
But I've a rendezvous with Death
At midnight in some flaming town,
When Springs trips north again this year,
And I to my pledged word am true,
I shall not fail that rendezvous.**

*"Henry V," (IV, iii), William Shakespeare
**"I Have a Rendezvous with Death," Alan Seeger

II.

RIDERS
(interspersed with various Kennedy speeches)

Chorus
The surest thing there is is we are riders
And though none too successful at it, guiders,
Through everything presented, land and tide,
And now the very air, of what we ride.*

Narrator
But why, some say, the moon? Why choose this as our goal? And they may well ask, why climb the highest mountain?
We choose to go to the moon in this decade, and do the other things, not because they are easy, but because they are hard.
(Speech at Rice University, September 12, 1962)

Chorus
What is this talked-of mystery of birth
But being mounted bareback on the earth?
We can just see the infant up astride,
His small fist buried in the bushy hide.*

Narrator
Every apparent blessing contains the seeds of danger; every area of trouble gives out a ray of hope.
(State of the Union address, January 11, 1962)

I ask you to look into your hearts for the one plain, proud, and priceless quality that unites us all as Americans: a sense of justice. In this year of the Emancipation Centennial, justice requires us to insure the blessings of liberty for all Americans and their posterity—not merely for reasons of economic efficiency, world diplomacy, and domestic tranquillity—but, above all, because it is right.
(Special Message to Congress on the Civil Rights Act of 1963)

Chorus
There is our wildest mount—a headless horse.
But though it runs unbridled off its course,
And all our blandishments would seem defied,
We have ideas yet that we haven't tried.*

Narrator
I have signed today an executive order providing for the establishment of a Peace Corps: a pool of trained American men and women sent overseas to help foreign countries meet their urgent needs for manpower. Life in the Peace Corps will not be easy, but it will be rich and satisfying. For every young American who participates will know that he or she is sharing in the great common task of bringing to man that decent way of life which is the foundation of freedom and a condition of peace.
(Press Statement, March 1, 1961)

*"Riders," Robert Frost

I DREAM A WORLD
Chorus
I dream a world where man
No other will scorn,
Where love will bless the earth
And peace its paths adorn.
I dream a world where all
Will know sweet freedom's way,
Where greed no longer saps the soul
Nor avarice blights our day.
A world I dream where black or white,
Whatever race you be,
Will share the bounties of the earth
And every man is free,
Where wretchedness will hang its head,
And joy, like a pearl,
Attends the needs of all mankind.

"I Dream a World," Langston Hughes
© 1994 by the Estate of Langston Hughes

III.

HALLUCINATION and REQUIEM

Speakers:

November 23, 1963
From the journal of Laurent A. Daloz, Peace Corps volunteer in Nepal

We just got the news. It is 8 am in the morning here. I feel a little sick. We heard it on the radio. As yet only on U.S. stations. It is so big we can't get our teeth into it yet. In Dallas. Things are pretty quiet here, and we're just sort of sitting around, listening to more details. What does it mean?

We have just come back from the marketplace. Before the radio again, I hear words like, "the body of the late president," "was assassinated," "slumped forward," "his widow."

There it is again: "This is the Voice of America, broadcasting a special program on the death of John Fitzgerald Kennedy." Katam. They are playing "Jesu, Joy of Man's Desiring."

Letter of December 19, 1963
Elsie L. Honkala, Peace Corps in Volunteer in El Salvador, to Leonard J. Saccio, Counselor of the American Embassy, El Salvador

On the unforgettable day of November 22, this small and remote mountain hamlet at the end of the road east of Sensuntepeque, near the Honduras border, heard the distressing news by radio of the assassination of our President, John F. Kennedy. In the plaza, a rough pasturage around which are located the church, post office, and other municipal buildings, immediately gathered small groups of villagers, officials, and campesinos, all appalled and grieved over the news. These people know the work of the Alliance for Progress and feel that the hand of the President has been extended to them . . . each feels a very personal loss.

Last Monday morning, High Mass was said at the village church. The American flag which the Padre had requested and you so kindly loaned, was, to my surprise, hung across the front of the altar. A pre dieu was placed immediately in front of the church, padded with an old comforter, for me, the only American. Home-made beeswax candles were the only altar decorations.

Please turn page quietly.

Four violinists provided the music, there being no organ or piano... The Padre spoke a few words about the loss to the world of a good friend . . .

KONO MOUNTAIN
Soprano Soloist and Chorus
Each night
I go to Kono Mountain
And stand on the high peak.
I stare out
At the horizon
Until it gets up
And comes to embrace me.
I
Make believe it is my father.

"Each Night," E.B. Tehmeh, a language arts student taught by Sarah Woolford, Peace Corps volunteer in Liberia, 1979.

Narrator
Just as the Family of Man is not limited to a single race or religion, neither can it be limited to a single city or country.
The long labor of peace is an undertaking for every nation, large and small, for every member of the Family of Man.
To this goal none can be uncommitted. If the Family of Man cannot achieve greater unity and harmony, the very planet which serves as its home may find its future in peril.
(Protestant Council address, November 8, 1963)

BENEDICTION
We in this country, in this generation, are—by destiny rather than choice—the watchmen on the walls of freedom.
We ask, therefore, that we may be worthy of our power and responsibility, that we may exercise our strength with wisdom and restraint, and that we may achieve in our time and for all time the ancient vision of "peace on earth, goodwill toward men."
(From the speech to have been delivered in Dallas, November 22, 1963)

We wish to the new child
A heart that can be beguiled by a flower
That the wind lifts as it passes
Over the grasses after a summer shower,
A heart that can recognize
Without the aid of the eyes
The gifts that life holds for the wise.
When the storms break for him,
May the trees shake for him their blossoms down.
In the night that he is troubled
May a friend wake for him
So that his time is doubled,
And at the end of all loving and love,
May the Man Above
Give him a crown.

"For C.K.," Daniel Lawrence Kelleher

Celebrating the Voice of Peace

As we move closer to the millennium, no topic has occupied more of our nation's time, attention, and lifeblood than the elusive goal of peace. One of the boldest experiments in this pursuit was President John F. Kennedy's establishment of the Peace Corps in 1961, to promote greater understanding between Americans and the people of other nations. With more than 150,000 volunteers serving in 132 countries to date, the Peace Corps remains President Kennedy's lasting legacy. *JFK: The Voice of Peace* explores President Kennedy's dedication to peace and his international vision; the significance of the Peace Corps in the 1960s and today; and the quest for peace, an issue that continues to confront all peoples of the world.

To ensure that *JFK: The Voice of Peace* reaches a large and diverse audience, the Handel & Haydn Society and its partners have created special programming that explores the relevance of the music, and its historical context, to contemporary experience. The Peace Corps has assembled an exhibition, on display at Symphony Hall, featuring archival print and video displays that provide a decade by decade look at the Peace Corps. Returned Peace Corps volunteers will be present to speak about their experiences. H&H hosts 38 volunteers on March 19 at the premiere; the next day they fly to Senegal to begin their service.

Facing History and Ourselves, a national education and teacher training organization, has created a study guide entitled *Choosing to Participate: Courage, Community, and Civil Society* for use by public school teachers and students in five cities across America: Boston, New York, Chicago, San Francisco, and Los Angeles. The Kennedy Library and Museum hosted a public symposium featuring Frank Mankiewicz, former Press Secretary to the late Senator Robert F. Kennedy and past Regional Director of the Peace Corps for Latin America and returned Peace Corps volunteers. Educational activities include visits to local high schools by the composer, Peace Corps volunteers, and a representative of the Kennedy Library. H&H Youth Concerts gave high school choristers the opportunity to perform selections from *JFK: The Voice of Peace* in public concerts in their communities.

New Heritage Music

Paul Tobias, Artistic Director

At a time when funding for commissioning new American music is severely reduced, New Heritage Music has emerged with a singular mission of commissioning American composers to honor persons, events and ideas central to American history. Begun in 1995 as the brainchild of Harry D. Offenhartz, a former senior analyst with the Roosevelt Administration, New Heritage Music brings a fresh approach to the revitalization of American orchestras.

In addition to *JFK: The Voice of Peace* by Dan Welcher, New Heritage Music commissions to date include *Thomas Jefferson* by Behzad Ranjbaran, a tribute to the Founding Father with an inspiring text based on the writings of Jefferson by the eminent Jeffersonian scholar Alf J. Mapp, Jr.; *Eleanor's Gift* by Chen Yi, honoring America's great lady on the 50th Anniversary of the Universal Declaration of Human Rights in San Francisco; *To Reach Beyond* by David Ott, honoring astronauts living and dead on the 30th Anniversary of the moon landing; *TURNS*, by David Sampson, transcending the tragedy of the Greensboro Massacre; *Crossroads* by Michael Daugherty, celebrating the birth of the blues, and a new work by Peter Schickele commemorating the life of Franklin Delano Roosevelt and the WPA.

Facing History and Ourselves

Margot Stern Strom, Executive Director

Facing History and Ourselves was founded in 1976 as a professional development organization dedicated to helping middle and high school educators facilitate a thoughtful dialogue in their classrooms about issues of tolerance and social justice, in order to promote the development of a more humane and informed citizenry. Facing History offers these teachers and their students challenging classroom materials, through which they confront the moral questions inherent in a study not only of prejudice and racism, but also of courage, caring, and altruism.

In partnership with the Handel & Haydn Society, Facing History has created a new initiative and companion study guide entitled *Choosing to Participate: Courage, Community, and Civil Society.* Taking *JFK: The Voice of Peace* as a departure point, *Choosing to Participate* will address the question, "How can I make a difference?" The project will create opportunities for discussion and action upon issues that have long challenged American democracy, and that continue to confront the nation as it enters the next millennium.

The Kennedy Library and Museum

Bradley Gerratt, Director

The John F. Kennedy Library and Museum is the nation's official memorial to John F. Kennedy, 35th President of the United States. The Library maintains important community outreach programs that explore history, politics, and leadership among people of all ages. The Library sponsors public forums discussing American politics, history, culture, and issues of concern to the community. Political and public issues are also addressed through roundtable discussions for young adults and seminars for senior citizens, with each age group focusing on how the issues affect them and their communities.

Modeled after the Peace Corps, the JFK Library Corps is one of the oldest volunteer youth programs in Massachusetts. Since its inception, more than 1,000 young men and women from economically and racially diverse backgrounds have participated in the Corps, collectively contributing thousands of hours of service to their communities.

The Peace Corps

Mark Gearan, Director

The Peace Corps was created by executive order of President John F. Kennedy on March 1, 1961. Two months earlier President Kennedy had included in his inaugural address these words, which became basic Peace Corps philosophy: "To those people in the huts and villages of half the globe struggling to break the bonds of mass misery, we pledge our best efforts to help them help themselves."

Since 1961, more than 150,000 Americans have responded to President Kennedy's challenge to serve by joining the Peace Corps. Currently nearly 6,700 Peace Corps volunteers are serving in 80 countries, working to help fight hunger, bring clean water to communities, teach children, help start new businesses, and stop the spread of AIDS. Through their spirit of service, their commitment to improve the human condition at the most basic level, and their willingness to share their skills and ideals with the people of developing countries, these men and women have made the Peace Corps one of our country's most successful and enduring experiments in public service. People in more than 130 countries have come to know the Peace Corps as an organization that sends some of America's finest citizens to help the people of the developing world build a better future. At the same time, Peace Corps Volunteers have helped to strengthen the bonds of friendship and understanding between Americans and people of the countries where they serve.

Celebrating the Voice of Peace

Honorary Committee

Jill Kerr Conway
John & Diddy Cullinane
The Honorable Christopher J. Dodd
The Honorable Thomas M. Finneran
Mark Gearan
Bradley Gerratt
Barbara & Steven Grossman
Caroline Kennedy
The Honorable Edward M. Kennedy
The Honorable John F. Kerry & Mrs. Teresa Heinz
Seth & Beth Klarman
Karen & George Levy
The Honorable James McGovern
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Margot Stern Strom
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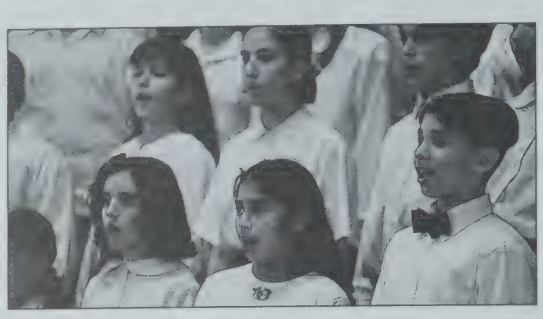
H&H Educational Outreach Program

Bringing the joy of classical music to children of all ages.



H&H Youth Chorus, performing at NEC's Brown Hall

• The H&H Educational Outreach Program, now in its 13th year, provides opportunities for children to both **hear** and **perform** classical music. H&H offers workshops, recitals, and youth concerts to area public schools at no cost, reaching more than 7,000 children each year.

• **In-School Workshops** feature a vocal quartet and pianist who offer an engaging lesson in music and history, in a format that encourages children to respond to the music and interact with musicians.

• **Ethnic Recital Programs** feature H&H singers of diverse backgrounds in programs of classical music and folk songs representing the artists' ethnic traditions.

• **Participatory Youth Concerts** pair high school choruses with the H&H Orchestra and Chorus for concerts in local communities.

• The **Vocal Apprenticeship Program** identifies and nurtures young vocal talent, and provides high school students with a high degree of personalized, pre-professional training. Providing far more than "singing lessons," the program offers the resources a young singer needs in order to reach his or her full potential, musically, academically, and personally. The Community Music Center of Boston and New England Conservatory are H&H's instructional partners in the Program, which also includes:

• The **H&H Youth Choir (Doralene Davis, Director)**, an ensemble of 60 children, ages 8-13, from diverse communities throughout Greater Boston • The **Treble Ensemble**, an all-female high school vocal group • **Private voice, theory and piano instruction** for grades 9-12 • **Preparatory Choir**, a new program starting in Fall of 1999, for children ages 8 and 9.

For more information, contact Robin Baker at (617) 262-1815.

H&H *Upcoming Concerts!*

AN EVENING OF RENAISSANCE MADRIGALS

English and Italian works by Monteverdi, Byrd, and Purcell.

Friday, April 9 at 8:00 p.m.

Grant Llewellyn, guest conductor

NEC's Jordan Hall, Boston

HANDEL FESTIVAL WEEKEND

Christopher Hogwood, conductor

Three great concerts complemented by enlightening panel discussions, films, and demonstrations

Friday, April 30, 8:00 p.m.
Catherine Turocy, choreography:
New York Baroque Dance Company
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At first, the notion of historically informed performance seems a bit daunting. It really does not take intricate musical scores and a library of books to fully appreciate a historically informed performance. What it does take is a little bit of curiosity as well as an enthusiasm for music.

Historically informed performance, or "HIP" as it is known, grew out of people's natural need to question and experiment. After 100 years of using nineteenth-century-style orchestras for everything from Bach to Brahms, innovative musical thinkers in the 1970s raised intriguing questions such as: "If the piano was not available to Bach in his time, why do we use it now when performing his works?" In fact, the keyboard used by Bach was different from the one used by Mozart, and in turn the keyboard Mozart used was quite different from the one used by Beethoven. In addition to the changes in instrument technology and design, chorus and orchestra sizes have changed over the years. Composing a symphony for ninety players would not have endeared Haydn to his employer at the Palace of Esterhazy. How could the Prince possibly have fit all those musicians into his salon?

What HIP performances offer audiences is a chance to hear Baroque and Classical works using the same instrumentation that was available to the composer. In this way musical lines that disappear in larger, homogeneous ensembles become clearer and take on a more prominent part of the musical experience. The Handel & Haydn Society has presented HIP performances since 1986, when Christopher Hogwood assumed the position of Artistic Director, and under his guidance it has begun to develop the nation's preeminent period orchestra. Many of the Society's period-instrument players come from Boston; some travel from New York, Washington and Europe to perform with the group.

Of the instruments themselves, several used in the orchestra were actually built in the Baroque or Classical periods; others are replicas designed with specific Baroque and Classical models in mind. The most visible differences between modern and period orchestras can be seen in the woodwinds, where the instruments have few keys and are actually made of wood, and in the brass, where the instruments have simpler lines and no valves. Differences less apparent to the eye than to the ear include lower pitches and the use of gut strings instead of steel.

It takes more than period instruments to create a HIP performance. H&H concerts use the most up-to-date scholarship, often through newly edited scores. Audiences have the opportunity to hear the unique textures afforded by period instruments, as well as appropriate tempos and dynamics. Christopher Hogwood, one of the early leaders in HIP, sums up his philosophy this way: "Modern instruments, which were built to be used in large auditoriums, are deluxe machines; they are rich, full, bright. Original instruments sound sweeter, leaner, less heavy. Often, they are more transparent, more articulate, more rhythmic. What is significant is that the sound they produce enables us to approach more accurately the style and sound of the classical composers. We follow their conventions; we do not force them to follow ours."

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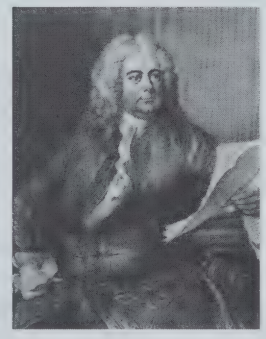

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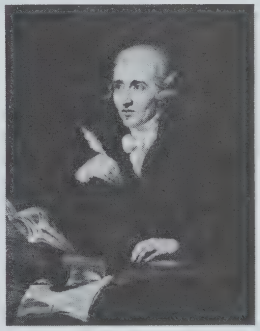

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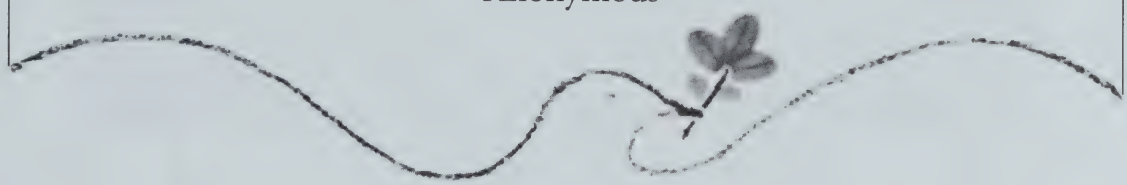

H&H Administration

Christopher Hogwood, *Artistic Director*
John Finney, *Associate Conductor/Chorusmaster*
Mary A. Deissler, *Executive Director*

Ian A. Archer, *Associate Director of Institutional Giving*
Robin L. Baker, *Director of Educational Activities*
Kristin Brouwer, *Production Assistant*
Doralene Davis, *Youth Chorus Director*
Randall E. Goldberg, *Development Assistant*
Robin J. Hanley, *Director of Communications*
Amy R. Hochberg, *Administrative Assistant*
Donna J. Huron, *Director of Major Gifts & Capital Campaign*
Michael E. Jendrysik, *Director of Special Projects*
Jesse Levine, *Music Librarian/Production Manager*
Johanna Merz, *Telefund Campaign Manager*
Debra A. Moniz, *Director of Finance & Administration*
Kevin R. Parsons, *Group Sales Assistant*
Thomas J. Pullano, *Box Office Manager*
Adam W. Roberts, *Marketing Assistant*
Gregg D. Sorensen, *Director of Marketing*
Yoichi Udagawa, *Rehearsal Assistant*
Thomas L. Vignieri, *Artistic Administrator*
Susan R. Woods, *Box Office Assistant*
Casner & Edwards, *Of Counsel*

Handel & Haydn Society
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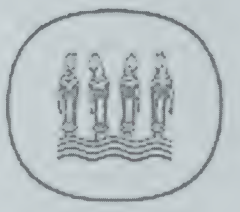

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